



Special Correspondence of The Evening Star.

PARIS, September 14, 1901.

A great many fine folk are now doing their autumn shopping, regardless of cost. This is in anticipation of the visit of the czar and the zarina. These royal persons, simple as they are in their own tastes, will doubtless be amused at the finery done in their honor in republican France. When there are royal visitors the wealthy families of the Faubourg St. Germain emerge from their aristocratic retirement and take a somewhat supercilious part in public functions and festivities. Zarina hats and cloaks and ties are to be seen in the shop windows, emphasizing the fact that Paris, to conciliate the great ones of Russia, means to adopt a Moscow touch in its fashions. A great deal of gold figures in these Russian adaptations.

Light coats to wear over tender gowns are supplemented by loose cloaks of a material so thin that it is clear that the garments are intended for ornament rather than for use. One of these wraps was worn at Versailles last week by a lady of the haut ton who prides herself on superior taste. The cloak was of three-quarters length, the material pale pink chiffon, the trimming plaited flounce of chiffon. A high collar and a long scarf finished the cloak. The gown over which it was worn was of pink tulle, the corset like trimmings due to the fashion of wearing hats and bonnets much too small and set well off the face. With no protection from the sun the eyes are drawn up in the glare of white light and the brow is puckered into numberless lines. Many repetitions stamp the lines permanently upon the face, so that the services of a skilled masseur or beauty specialist are needed to iron out the corrugated brow. The constant exposure to strong light weakens and therefore bleaches the color of the eyes, leaving them dull and inflamed looking. In fact, the case made against the topknot hat is so strong that it would not be surprising if women now go to the other extreme—that of wearing sunbonnets.

Short Sleeves Again.

The short sleeve is highly praised by the beauty oracles. They assert that tight sleeves compress the muscles of the forearm unduly and prevent the air from circulating freely over the skin. These causes help to soften the muscles of the arms and wither the skin. Certain it is that the short sleeve is a very desirable feature of the autumn outfit of the fashionable woman.

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that short sleeves will be features of winter evening frocks and of indoor gowns. The sleeves are daintily made, fitted fairly well to the arm and usually shaped with narrow plaits or tucks outlined in silk.



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Fashions

stitching. At the elbow lace or a soft flounce of some sort drapes the hand. With this sleeve goes the round, deep collar covering the shoulders and trimmed with lace or embroidery. Evening gowns are cut square instead of round and are often draped with a sheer fichu garnished with lace, if not all of that material. The fichu, clasped with a jeweled buckle or pin, affords the wearer an opportunity to bring out her heirlooms to torment the eyes of less fortunate acquaintances whose ancestors were not in a position to buy costly trinkets.

The fashion of wearing square bodices



AUTUMN MODES WHICH WILL BE POPULAR IN PARIS.

and elbow sleeves is adapted from the Louis XIV period, when the court dames wore such gowns made of the costliest gold and silver brocades.

Applied Flowers.

The use of applied flowers cut out and stitched to the foundation material makes a handsome design. This decoration, too, was favored in the days of Louis the Grand. There is no doubt that applied laces and silk are the leading motifs in dress trimming for the fall.

The tailored costumes are nearly all modeled on the princess wrap, almost cut with great severity. Narrow tucks shape the robes, flounces about the lower part of the skirts being corded or trimmed with heavy lace appliques.

White now is the fashionable shade in hair. Auburn, blond or reddish gold is no longer worthy the attention of the hairdresser. Instead locks so severely white as to suggest that they have been dipped in the bleaching basin are to be seen on the most aristocratic heads. The reason of this is obvious. Women have stained and dyed their tresses until there is very little good coloring matter left. There was only one expedient open to unfortunate women—that of appearing with the hair as art had left it, donning wigs and fronts, as many women do in this age, or of bleaching it a complete white. Young women look particularly fascinating with their white coiffures, but middle-aged ones find that it adds considerably to their age.

The white hair is generally dressed in some of the old-fashioned ways now revived and in the evening glitters with jeweled ornaments. Barrettes, shaped underneath like a comb, are substituted for clasps. They hold the short ends of hair in place much more satisfactorily. I am told that the loop of hair tied with the bow and known as the catogan is on the verge of reappearing. Several influential hairdressers have it in view, and some of their patrons have already taken it up in a tentative way. What are known as the Romney coiffures are employed with great success for white hair.

The Countess' Frocks.

I understand that the Comte and Comtesse Boni de Castellane, who have been entertaining at Deauville, have achieved quite a success in that very fashionable watering place. The countess, I am told, might have been seen any morning in her smart little carriage, in which she sat quaintly erect, driving along the shore. Her gowns for outdoor wear were tailored affairs made with admirable simplicity, and many of them no more expensive a material than linen. In the evening her frocks were more elaborate and beautified by the remarkable jewels which her husband has gathered for her from many noted collections.

Scarves are quite popular as bodice trimmings. Some of them are so thin as to be easily compressed and are draped and threaded in and out of the corsage. For evening wear the scarfs usually surround the decollete and are knotted in front, where a fancy pin or buckle holds them firmly in position.

Bridal Finery.

Flowers are to be used more than ever at autumn weddings. I am told that bridal



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bouquets of lilies and orchids made in any shape preferred by the bride are common. Bouquets are now varied in size to suit the height. A short bride, for instance, will not think of carrying a great bouquet which might yet be altogether suitable for a tall, athletic bride. Bridesmaids are not the custom in France, but the latest English fashion calls for the use of brightly colored flowers in the making of the bridesmaids' bouquets. These are usually of the flower shape, and be of the color of the bride's dress, although the chrysanthemum is considered the smartest for autumn wedding. Rich knots of velvet ribbon must

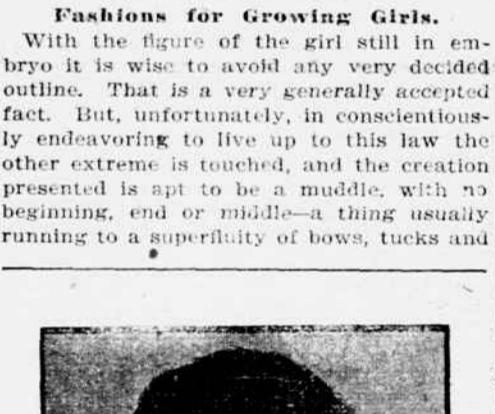
tie the bouquet. The bridegroom's boutonniere is taken from the bride's bouquet, and the best man's from that of the maid of honor. A page wears a small boutonniere on his coat, while the tiny flower girl carries on her arm a basket of small blossoms. The maid's bouquet, if round, is grasped by both hands, but if it is long and irregular in shape it is more conveniently carried across the arm.

Bridal finery varies so little from year to year that it is not worth mentioning. The usual white satin bride frock trimmed with lace is now made in the princess shape, the lace upon the robe being richly applied.

The Paris-made frocks of the bridal attendants at a recent wedding—that of an English nobleman's daughter—were of fancy tulle net, with tucked and draped bodices. Instead locks so severely white as to suggest that they have been dipped in the bleaching basin are to be seen on the most aristocratic heads. The reason of this is obvious. Women have stained and dyed their tresses until there is very little good coloring matter left. There was only one expedient open to unfortunate women—that of appearing with the hair as art had left it, donning wigs and fronts, as many women do in this age, or of bleaching it a complete white. Young women look particularly fascinating with their white coiffures, but middle-aged ones find that it adds considerably to their age.

Fashions for Growing Girls.

With the figure of the girl still in embryo it is wise to avoid any very decided outline. That is a very generally accepted fact. But, unfortunately, in conscientiously endeavoring to live up to this law the other extreme is touched, and the creation presented is apt to be a muddle, with no beginning, end or middle—thing usually running to a superfluity of bows, tucks and



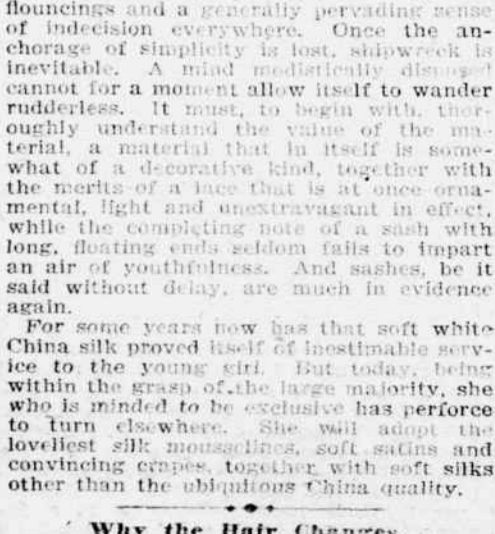
THREE STYLISH TOILETS.

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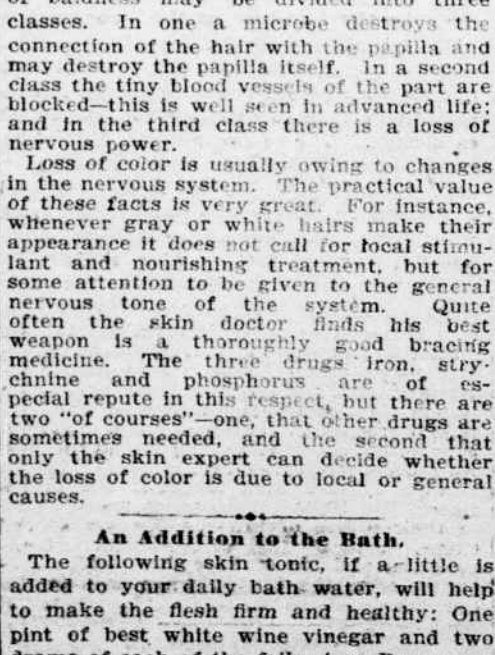
An elegant simplicity and a caressing limpidity distinguish the best of the new frocks. The various skins used for them are in the French models left unadorned, which gives a little look of having killed and dressed your animal yourself. Some of the most stylish boas are of black fox, the band being perhaps seven inches wide at all points and finishing at each end with three tails. They are to be worn either in a stand-up collar, or else



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OCTOBER FASHIONS

Hats, Furs and Wraps Are Novel in Shape.

MODISH GOWNS SHOW THE FIGURE

Black and White Touches Are

Leading Features.

FULL DRESS EFFECTS

Special Correspondence of The Evening Star.

NEW YORK, October 3, 1901.

The dividing line between good and bad taste in dress is very marked this autumn. For where correct styles have reached a point more nearly perfect than at any period in the history of fashion, there are always women who will have two tails to their bird, if we may thus express it, and for these extremists the oddities they are prone to purchase are odder and uglier than ever.

For those who have mastered the cult of clothes this indiscriminate mixing of the perfect and the faulty is of little moment; but, for the unsophisticated ones, who come from afar to do their shopping in the great city, the situation presents many pitfalls. All of these things are to be worn—else why in the shops?—and how many untutored tastes know the false from the true when each bears with equal assurance the stamp of fashion?

So along with the things you may properly wear it seems only reasonable to point the things you would better not.

To begin, there are some cock's plume boas in the market, whose grays and blacks are mixed with white, and the feathers ruffled up in such a way as to create a distressingly combative look. These are to be warily considered, for no woman short of the Venus de Milo could support such a collar with dignity. And besides, their silly ruffled-chicken air they add a good ten years to your age.

Other new boas that strike the objective eye as going too far for effects are certain short collars of stuffed fur ending in heads, from the mouths of which depend festooned ends of velvet ribbon or gold braid. Still

ties the bouquet. The bridegroom's boutonniere is taken from the bride's bouquet, and the best man's from that of the maid of honor. A page wears a small boutonniere on his coat, while the tiny flower girl carries on her arm a basket of small blossoms. The maid's bouquet, if round, is grasped by both hands, but if it is long and irregular in shape it is more conveniently carried across the arm.

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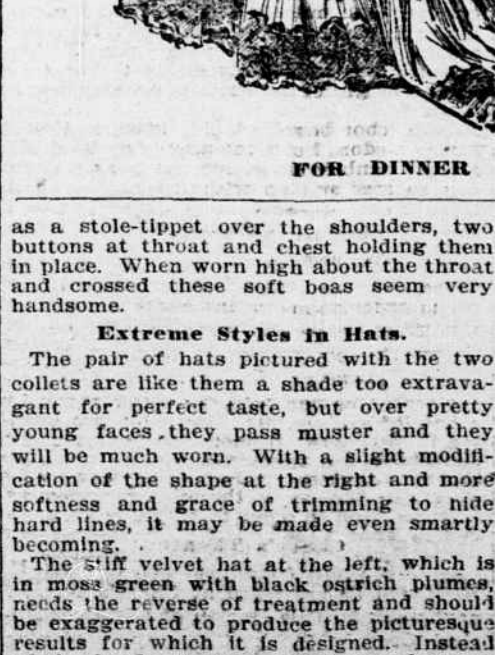
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faithfully carried out, and not nipped at a stage which is neither one thing nor the other.

Much of the new headgear shows the stiff, high crown of this chapeau, while other hard crowns are much smaller and dent in under the cave-like top, trimmings being put on to show as much of this vagary as possible.

White a Dominant Note.

Monkey skin (peau de singe) is the unique name French designers have given a new cloth, which has a suede-like surface and a slight hairiness. In biscuit tones, with black silk braid and frogs, this is considered very chic, though just as frequently it is trimmed with bands of white or tinted



A Becoming Finish.

doeskin. White is a very dominant note with all of the best French gowns. Even if trimmings of color are used they will be combined with white, and just as often black goes with it.

A gown of checked wool, in dull red, black and white, is gay with bands of white broadcloth crossed by silk loops of



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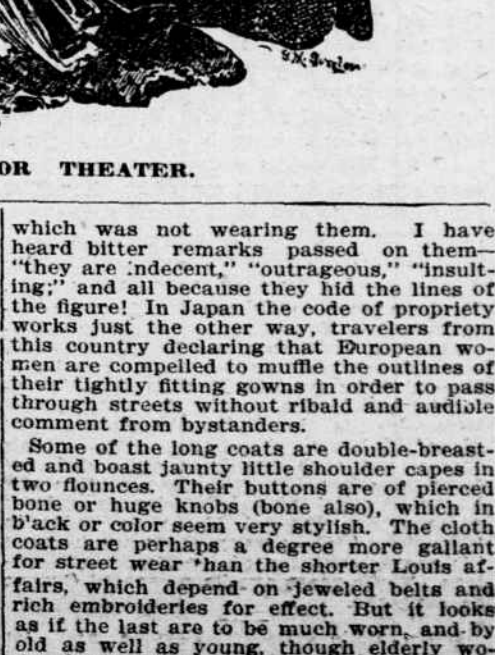
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gousness of combination discouraging to the woman of high parts and ambitious soul. Trains and shorter tulle effects of velvet and panne are seen over petticoats of rich lace, the model of such a costume hinting delicately of the stately days of patch and powder.

One of these rich evening frocks pictured is a cross-colored panne over a petticoat of silk muslin in a plaid tint. Black chantilly lace, in wide, irregular entre deux, is put over a foundation of the muslin to form a very decorative trimming for the princess tunic. It also outlines the petticoat flounce—in a less curving and narrowed width—and where the tunic is caught at the back there are butterfly bows of the panne with slim shaped ends to fall over the train. At the back waist line another of these coquish bows appears, and one at the bust fastens a shoulder scarf in the same rosy material. For such a costume a long cloak of black satin with wide sleeves and a mermaid's hood would be in dazzling harmony.

A very pretty house dress for morning or afternoon wear is of blue challie figured with black. A novel bolero effect on the bodice, which fastens at the back, falls over a blouse of white embroidery. The figured skirt is made to imitate a drapery.

The New Collars.

The new storm collars are more becoming than those high, outstanding shawls which ruffled the hair and the temple, too. Never were collars so uncomfortable, but the newer shapes are more like a man's turndown collar when it is turned up in bad weather and are, moreover, of a reasonable height.

Experience is not running a kindergarten and will not go out of the way to amuse the pupils.—Puck.

ALMOST A MIRACLE THE WORK OF A STROKE OF LIGHTNING.

D. C. Peak of Milwaukee, Wis., Knocked Down While at the Telephone Receiver—A Subsequent Experience Such as Falls to the Lot of Few.

Strange happenings are constantly being recorded, but it is safe to say, few people can tell of a personal experience as wonderful as that which fell to the lot of Mr. D. C. Peak of No. 814 Wells street, Milwaukee, Wis. His miraculous recovery from locomotor ataxia is attracting widespread attention throughout the country and has excited much comment from the press and among physicians.

Mr. Peak is well known in railroad circles throughout the entire state and held an important position with the Chicago, Milwaukee and St. Paul R. Co. for a number of years up to the time he was taken with his terrible affliction. He is now well and expects within a short time to resume his position with the company. In view of the importance of Mr. Peak's case and the talk his cure has caused, a reporter was assigned



D. C. PEAK.

to look up the matter. He went to Mr. Peak's residence to see him if possible and was about to ring the bell when a middle-aged man came out of the door.

"Does Mr. Peak live here?" asked the newspaper man.

"Yes, what can I do for you?" answered that man. Mr. Peak himself, starting out for his morning walk.

The reporter was greatly surprised. He knew that only a short time ago the man was unable to move about at all. In response to Mr. Peak's invitation they went inside.

"Well, I rather thought a newspaper man would be around before long," said he. "For my cure has caused a lot of talk. Almost everybody seems to know of it. Yes, it is wonderful. It is more than I even hoped for. Why, it is only a little time ago that I couldn't walk and couldn't even hold a pen in my fingers. Now look at that." He picked up a pen and wrote rapidly a few lines in perfectly legible handwriting. "And I am out on the street every day with only a cane. One wouldn't think it possible."

In answer to further inquiries Mr. Peak said: "To go back to what I suppose was the first cause of my disease. One day in 1888 during a heavy thunder storm I was talking over the telephone when lightning struck the wires and the shock knocked me down. How badly my system was affected at that time I am unable to say, but for about a year afterward whenever it rained or the weather was damp I would feel a prickly sensation all over me, just as if I was taking an electric shock from a battery. But this finally stopped and I thought no more about it.

"However, in 1896, when I was 41 years old, my